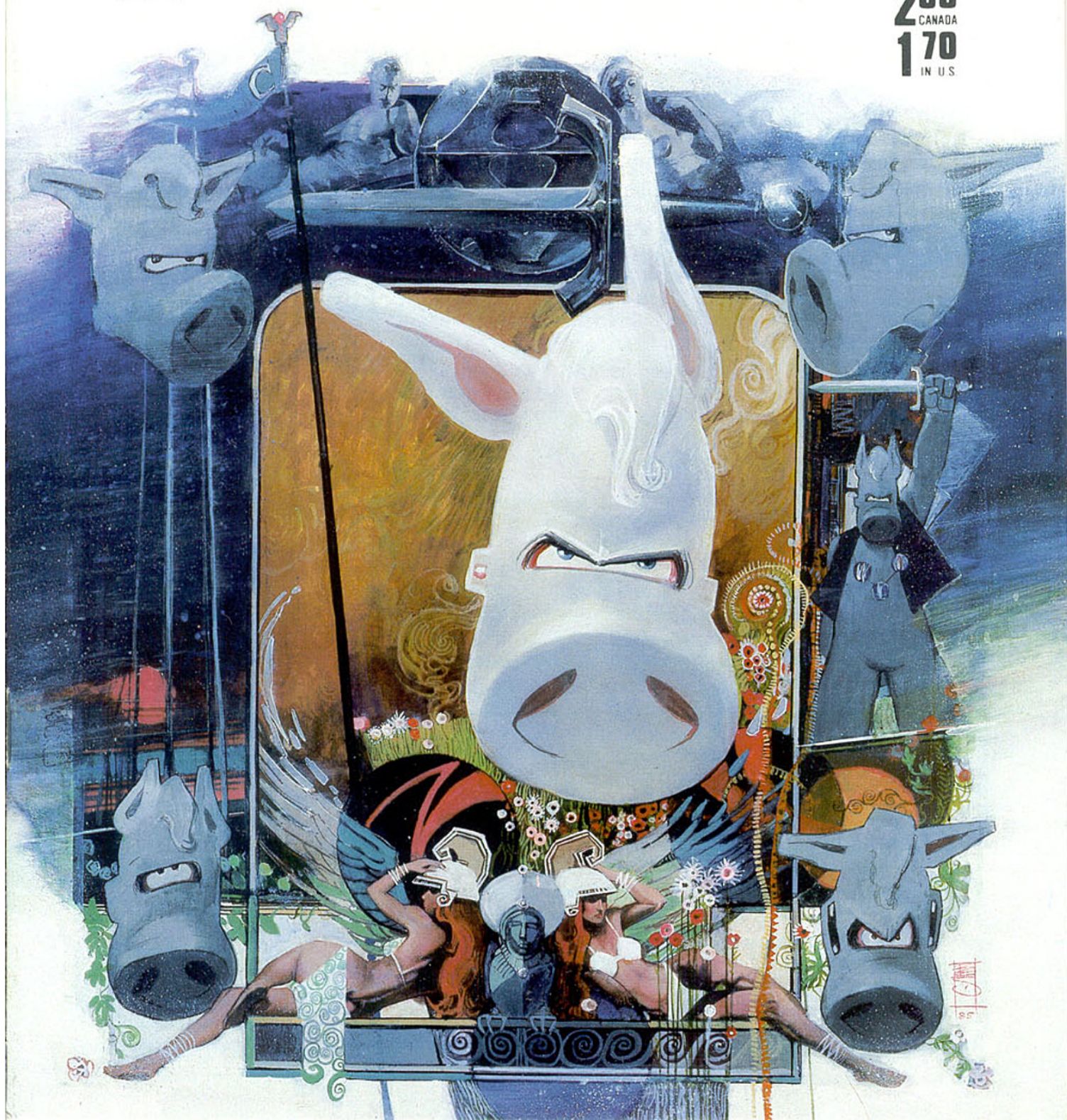


AARDVARK-VANAHEIM PRESENTS

CEREBUS Jam

1
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N O T E • F R O M • T H E P R E S I D E N T

This one took a while to do, kids.

I don't think I've ever been so proud of a project that I've been involved in as I am with this first issue of the Jam.

For the continuity freaks out there, Fort Columbia is in the Tcapmin Kingdoms, just north of the Wall of Tsi. The story takes place in 1402 at a time when Cerebus was just vaguely involved with the Mercenary scene in the north east of Estarcion. He was in charge of supplies and administration (as well as bilking people out of their money at Diamondback, of course).

The Invention of Armour story takes place two years later. Bear has persuaded Cerebus that the real money is to be had in going freelance. They are between assignments (obviously) in this story.

Squinteye the Sailor takes place at a port in the far north, not quite as far north as Boreala, but definitely in the north. Cerebus is about nine years old in the story (1394) and has just run away from home for the first time. Relative to the Epic Stories, he is older than he was in "His First Fifth" (1391 age six), "Selling Insurance" (1393 age eight) and "The Girl Next Door" (1390 age five) and younger than he was in "A Friendly Reminder" (1403 age eighteen).

The narrator of "Cerebus versus the Spirit" has an exaggerated time sense since this story takes place between issues six and seven. The year is 1411 only three years before Cerebus became Pope.

I guess that's about all for now.

We're very glad you could make it, ladies and gentlemen. Thank you very much for waiting.

And now...

Cerebus Jam

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CEREBUS Jam

NO. 1

APRIL 1985

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SCOTT AND BO HAMPTON

I thought these guys were a husband and wife team when I first read their names together at one of Shelton's Heroes Aren't Hard to Find Cons (Shelton and I are on a middle name basis).

It was at another Heroes Con that I persuaded them to do a Jam story. Friday night I went back to my room, pulled out six sheets of Marvel paper (I got it the same way Marvel artists get it --I lied about how much I needed) and wrote all the dialogue in blue pencil. The next morning when I got to the Artists' Tables, I gave the pages to Bo. He asked a couple of questions and started pencilling. Then Scott grabbed a page and started pencilling. All was well until one started pencilling on pages the other had begun. Accusations of "You've missed the

whole point" "Not up **there**" and "You're not listening" flew like some magnificent simile (I stole that from Gore Vidal. If you haven't read **Duluth**, you should). Anyway, I left the pages with them and they arrived, Scott having pencilled and inked Scott and Bo having pencilled and inked Bo (or "Bow" if you will) I lettered the whole thing, pencilled and inked the Cerebus figures, inked Scott and Bo's legs on page 4 panel 3, pencilled and inked the background on page 2 panel 2. Scott and Bo changed the ending and wrote their own dialogue. I switched the ending back to the way I had it and kept a lot of their dialogue. If you want to see Scott and Bo's page six, you'll have to join the Fan Club. It'll be in the next newsletter.

Gerhard did everything else.

MURPHY ANDERSON

I first spoke to Murphy Anderson when he visited Kitchener in connection with the colour separations work his company, Visual Concepts, Inc. would be doing on **normalman**. In the course of conversation, I asked if he would like to do a **Swords** back-up story. He said he would. It was this that prompted me to start thinking about a Jam book as an irregular title (which it is fated to be. Sorry guys, bi-monthly is out of the question).

I put the border tape on pages one and two, described what was going on, lettered page one, drew the figures on

page three and lettered it, drew the figures and lettered five and six and then mailed the pages to Murphy. He pencilled the Hagbad Spleen figure and all the backgrounds on pages one and two, the Hagbad figure only on page four and Hagbad and the bridge on page five.

Murphy was one of my idols in the comics field when I was growing up (or at least getting taller). It was a great thrill for me to ink his work. A very skillful story-teller.

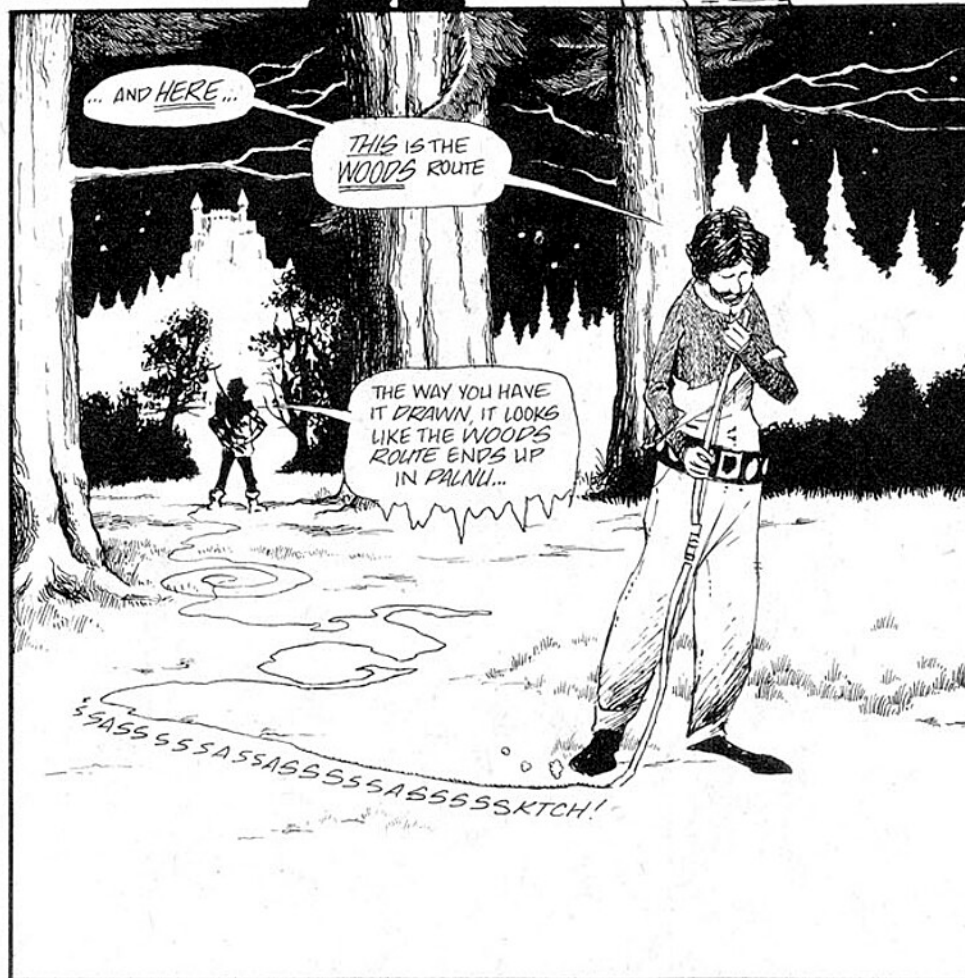
Gerhard did everything else.



THE WOODS GO UP AND DOWN AND THE PATH CURVES OVER TOWARD THE APPLE ORCHARD!!

WHEREAS! WHEREAS! THE CREEK, ONCE YOU GET DOWN TO IT, RUNS STRAIGHT ALL THE WAY TO THE VALLEY!

☆!?!!!





THE DEFENSE OF FORT COLUMBIA

THIS IS REALLY NICE OF CEREBUS TO LEND US SOME MERCENARIES, ISN'T IT, BO? I THINK IT IS. IT'S SO NICE. IT REALLY IS



YEAH. REAL NICE.

WE HAVE TO HURRY, SO WE'LL GO THROUGH THE WOODS...



THE WOODS? THE WOODS? GOING DOWN BY THE CREEK IS FASTER. LET'S GO BY THE CREEK...



SINCE WHEN IS THE CREEK FASTER THAN THE WOODS?

SINCE ALWAYS ... IT'S AT LEAST TWICE AS FAST...



OKAY! REMEMBER WHEN WE WERE KIDS AND WE RIPPED ALL THE TOMATO PLANTS OUT OF MRS. BENDER'S GARDEN?

AND SHE CAME OUT AND SAW US AND WE BOTH RAN HOME?

OF COURSE I REMEMBER... WHAT'S THAT GOT TO DO WITH ...

JUST A MINUTE! LET ME FINISH! YOU RAN HOME THROUGH THE WOODS, AND I RAN HOME BY THE CREEK

GOING!



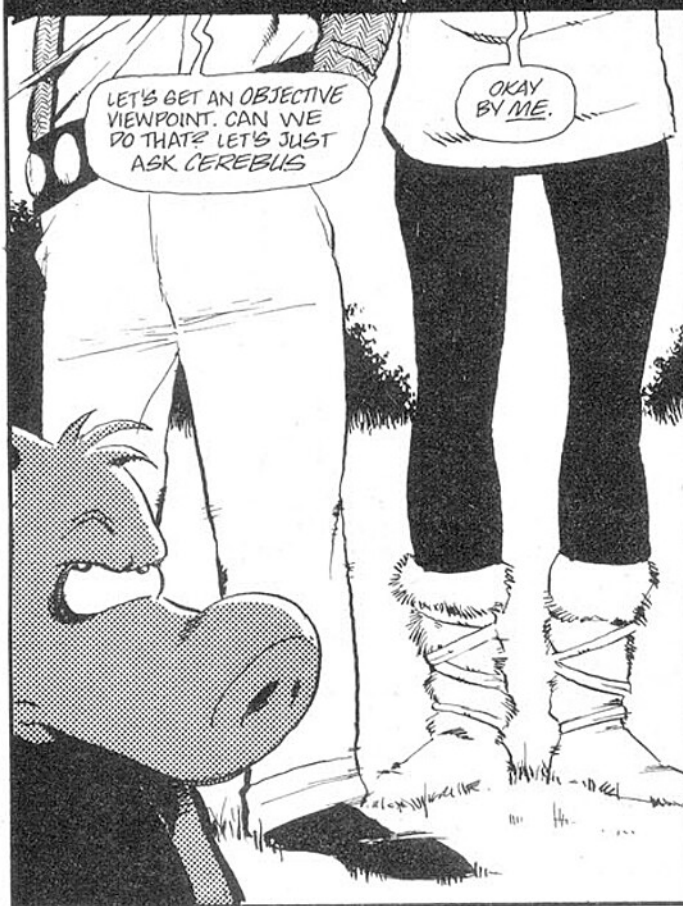
AND WHICH ONE OF US GOT HOME FIRST?



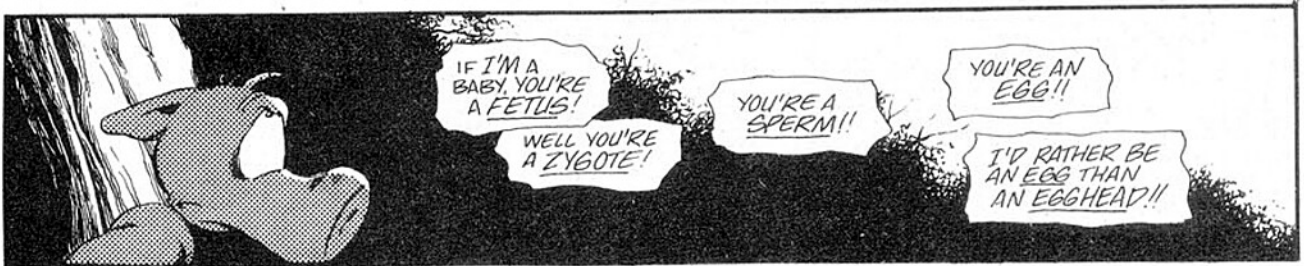
I DID.



YOU DID NOT!!









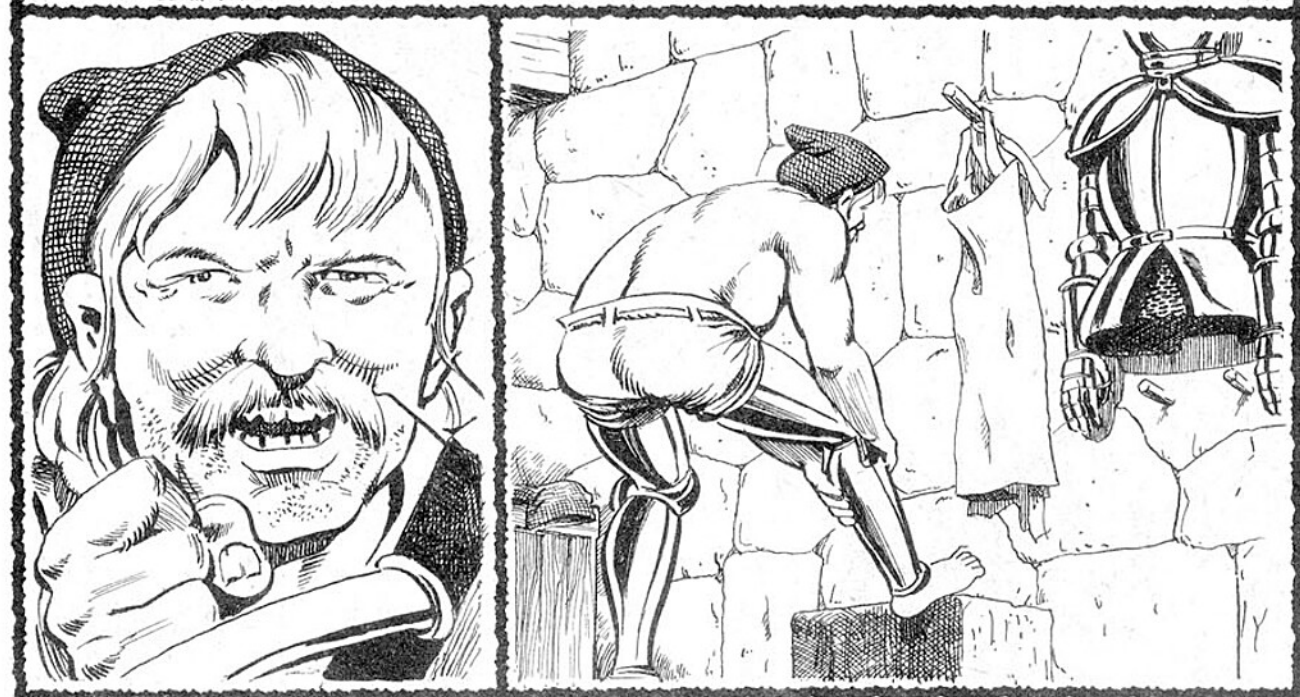
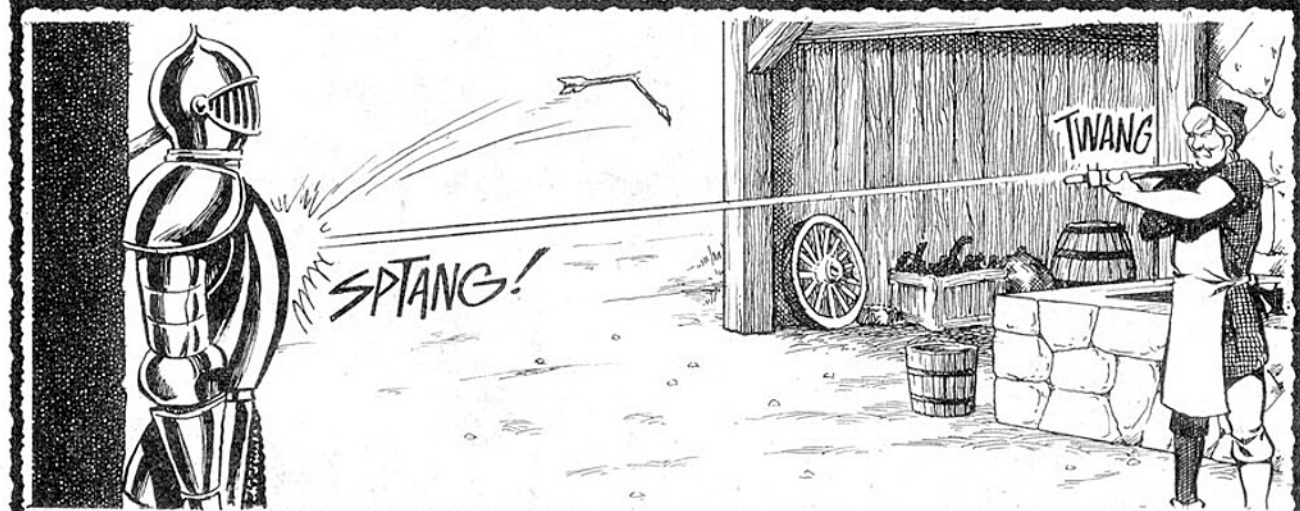
HE INVENTION OF PLATE ARMOUR IN THE CITY OF
ESHNOBOPUR IN THE YEAR 1456 ENDED THE PRE-
EMINENCE OF THE CROSSBOW AS AN UNSTOPPABLE
OFFENSIVE WEAPON...

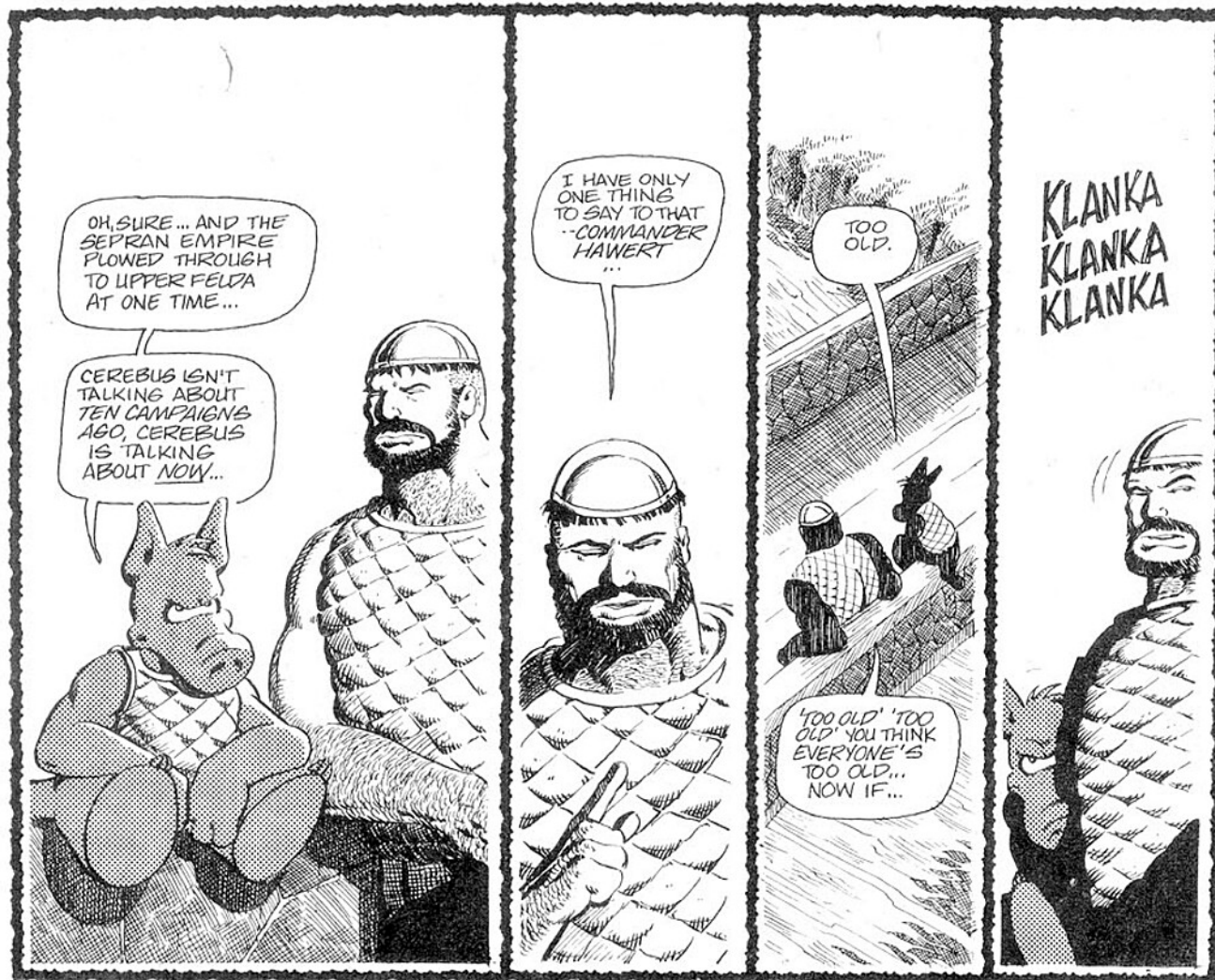
...IT WAS NOT, HOWEVER, THE
FIRST TIME THAT PLATE ARMOUR
HAD BEEN INVENTED...

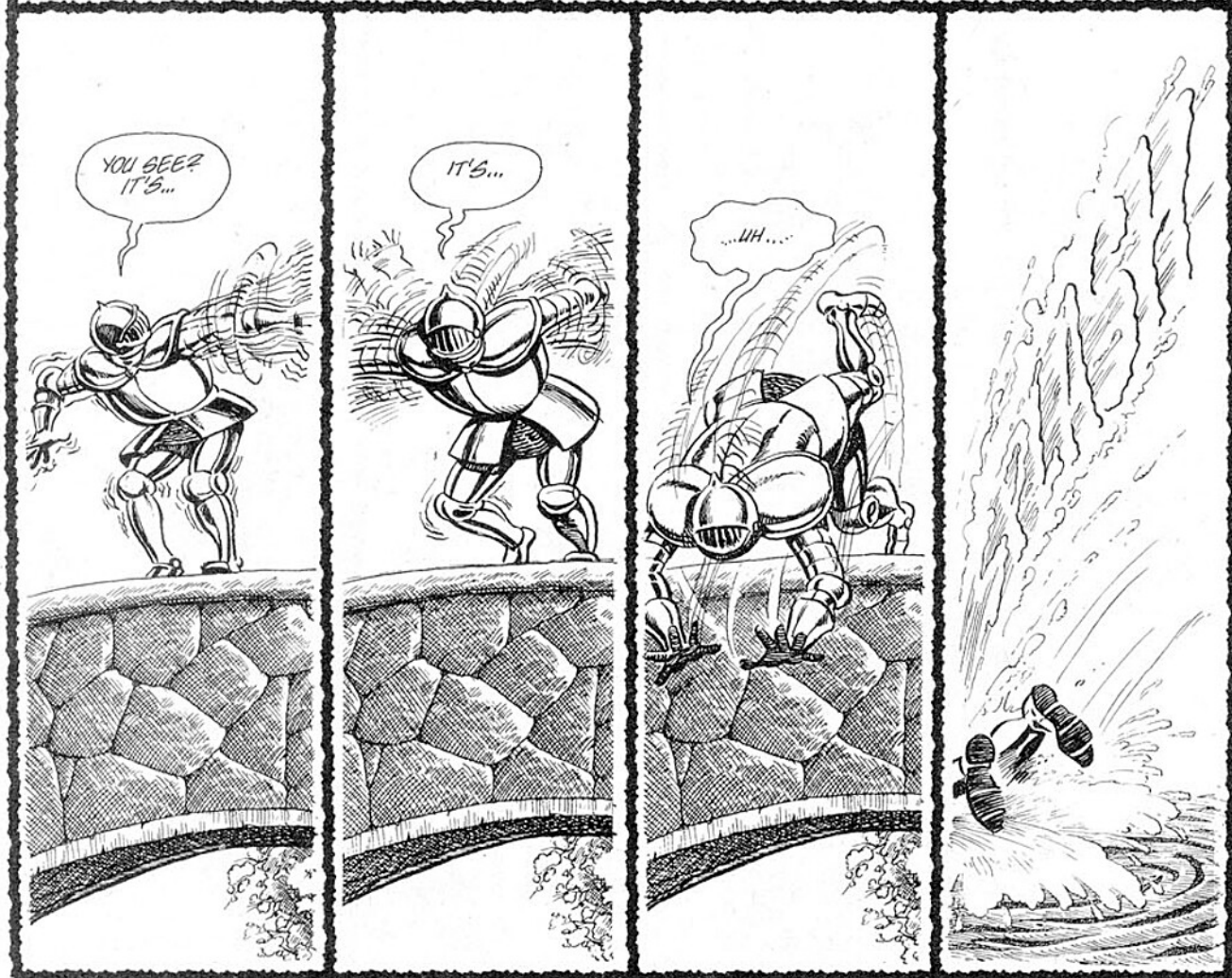
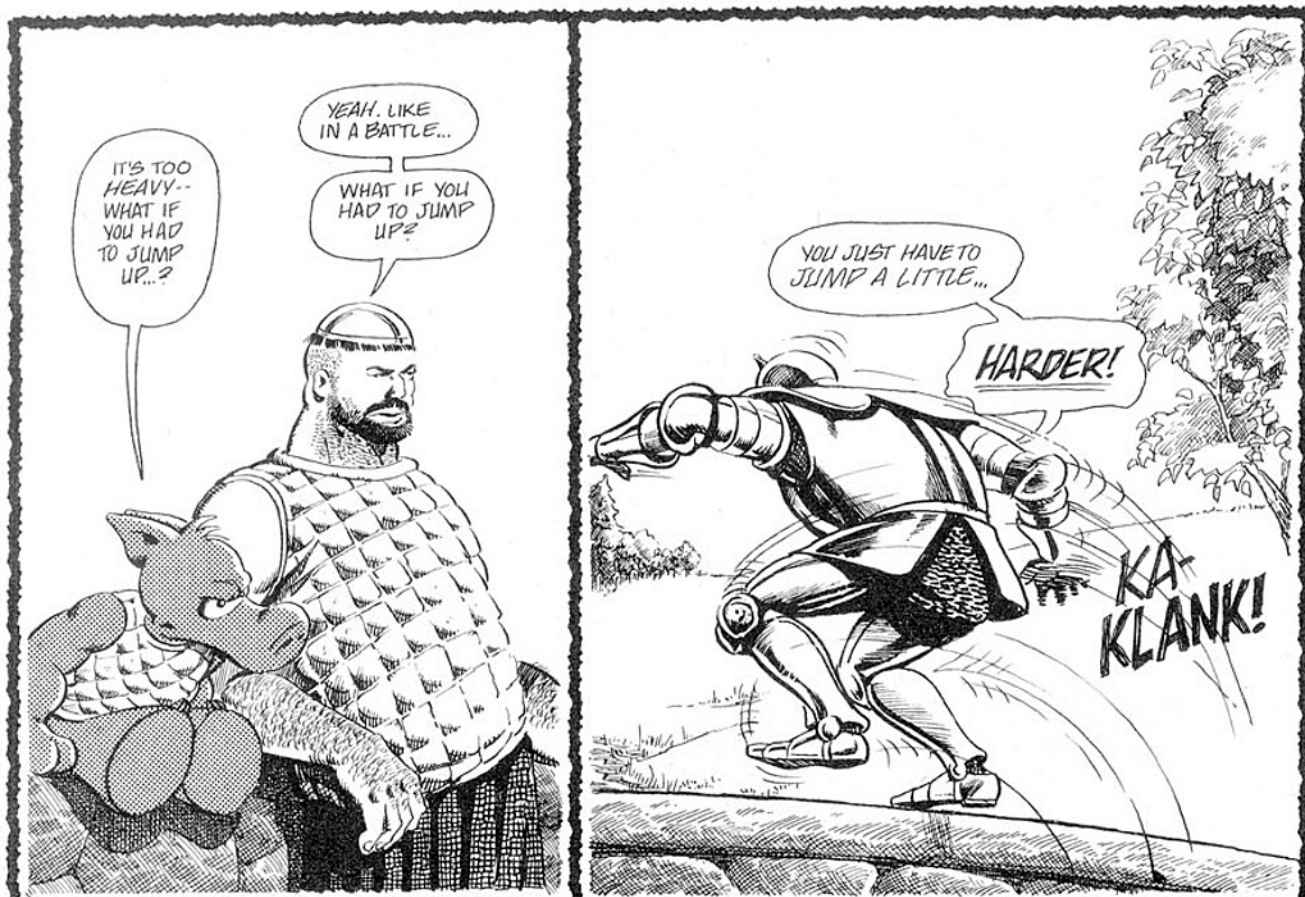
The First Invention of Armour

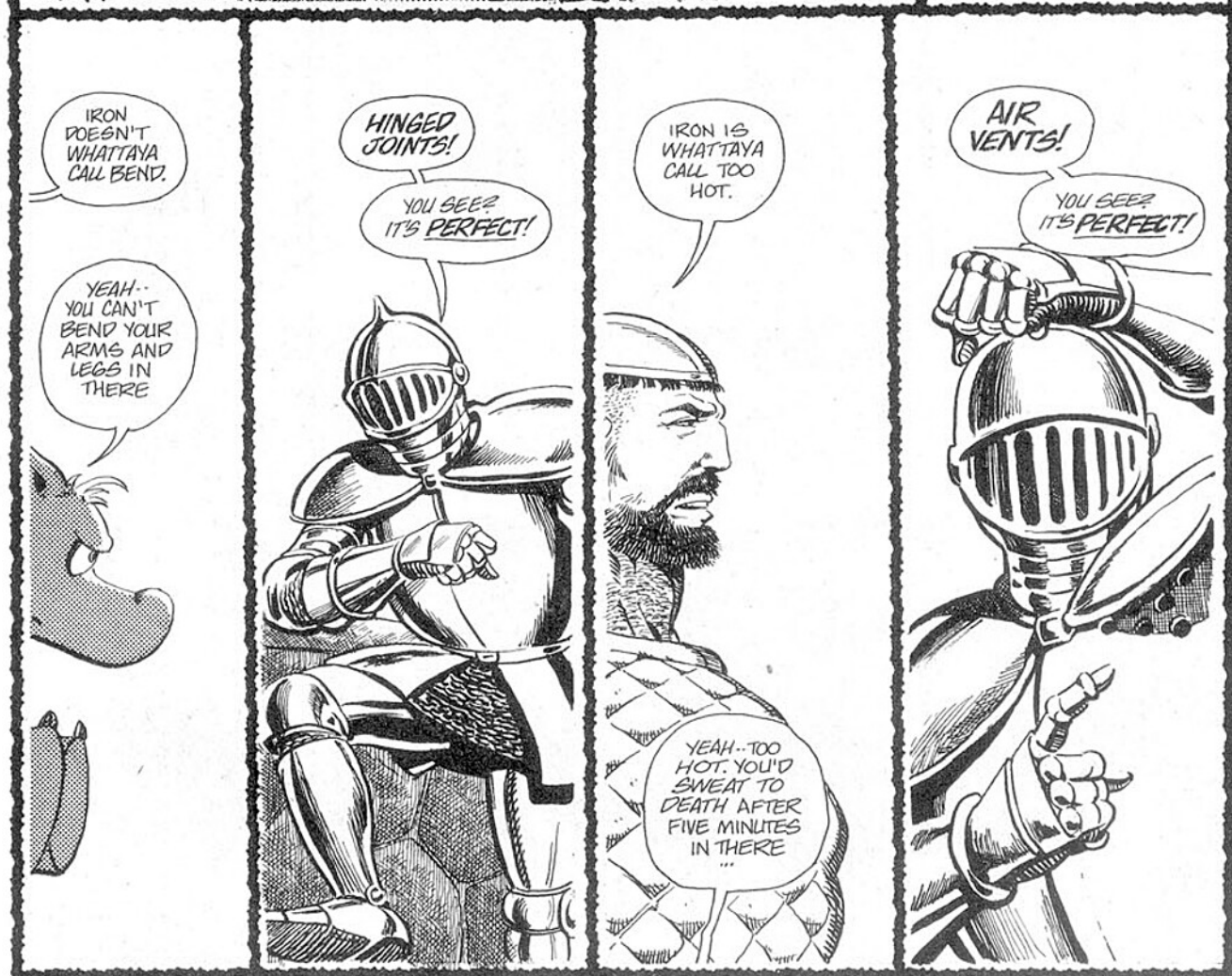
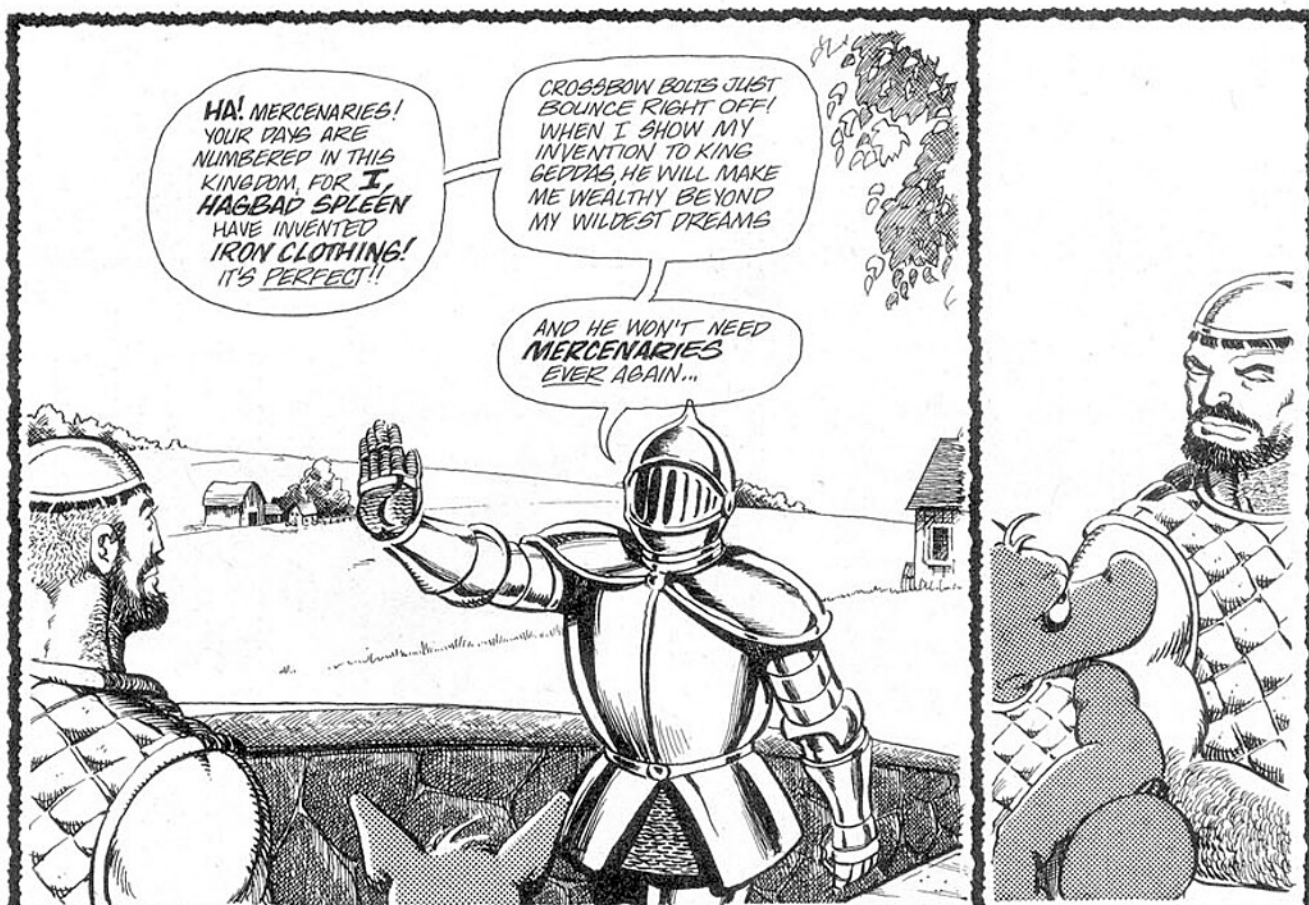
1404

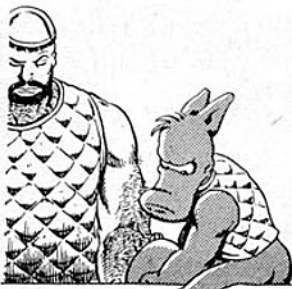
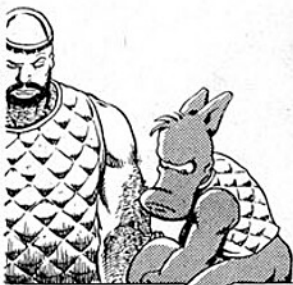






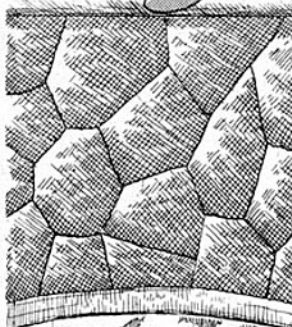
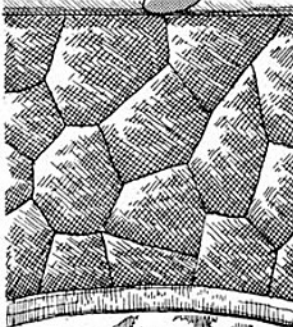






NOW, SMINA ON THE
OTHER HAND SMINA
HAS THE BEST TWO-
WAY SOLDIER'S WEST
OF THE...

AGAIN WITH SMINAZ
TELL ME ONE GOOD
THING ABOUT SMINAZ
MERCENARIES...



THEY'VE GOT DEPTH,
THEY'RE YOUNG, THEY
KNOW HOW TO FIND
THE OPENINGS...



TERRY AUSTIN

Terry is known for drawing Popeye into the backgrounds of comic book pages. Fortunately they are usually pages he is working on so no one gets upset.

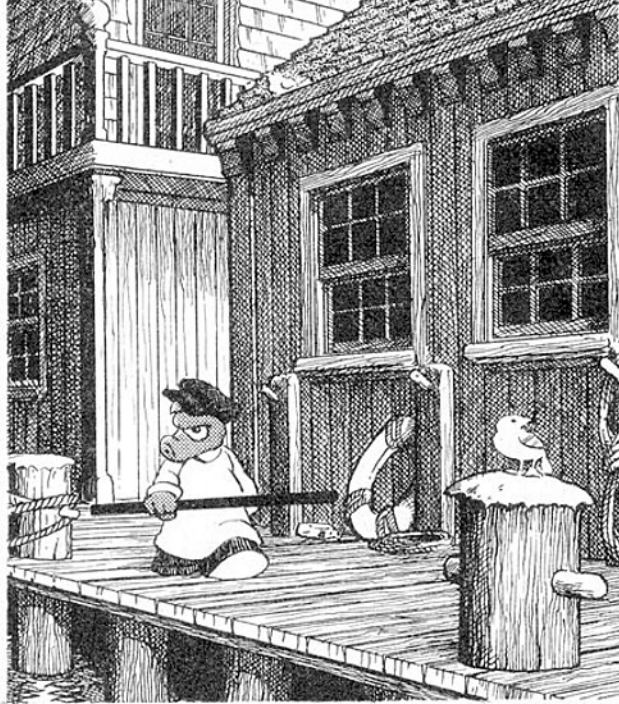
Terry got the pages with border tape, lettering, finished Cerebus figures and roughed in Popeye and Bluto figures. All of Squinteye's costume detail, wooden leg and dead jeep were Terry's innovations pencil and ink.

Quite simply, Terry is the best, cleanest and most versatile inker in the business. Period.

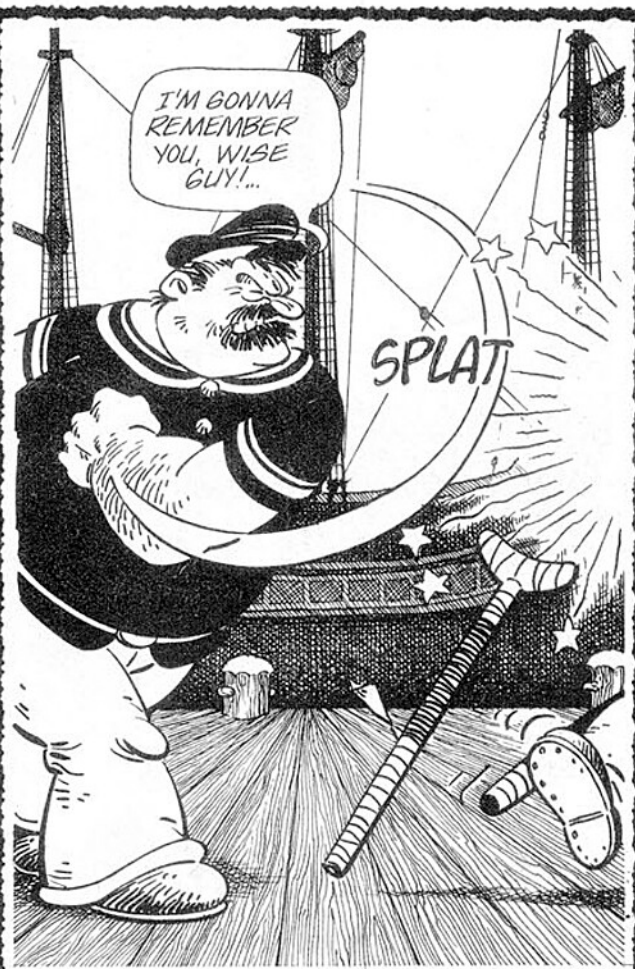
Gerhard did everything else, but his love of the sea slowed him down to about a half page a day pace. He's such a Spunky.

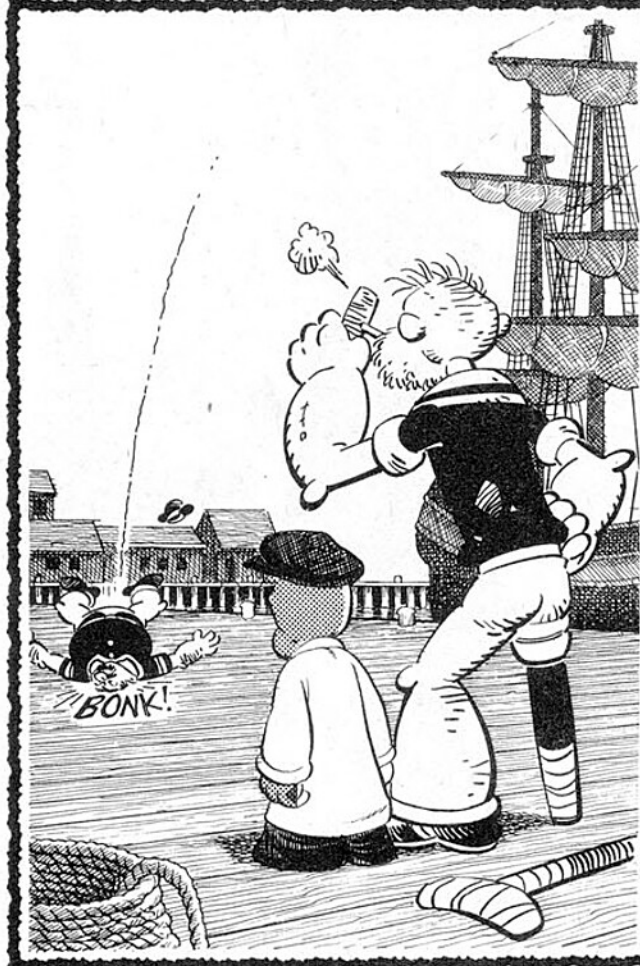
Squinteye

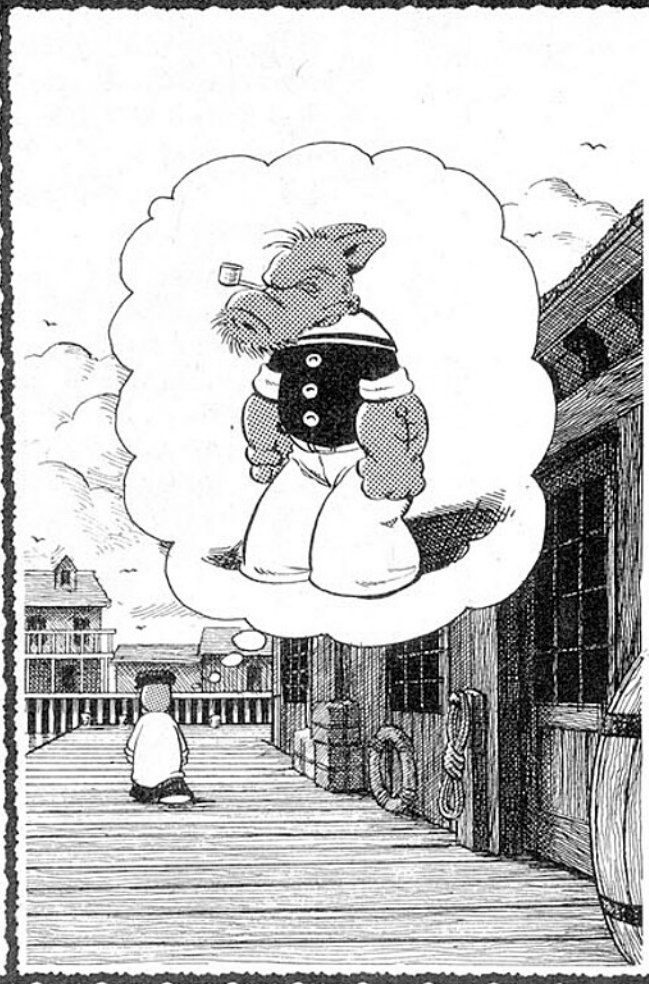
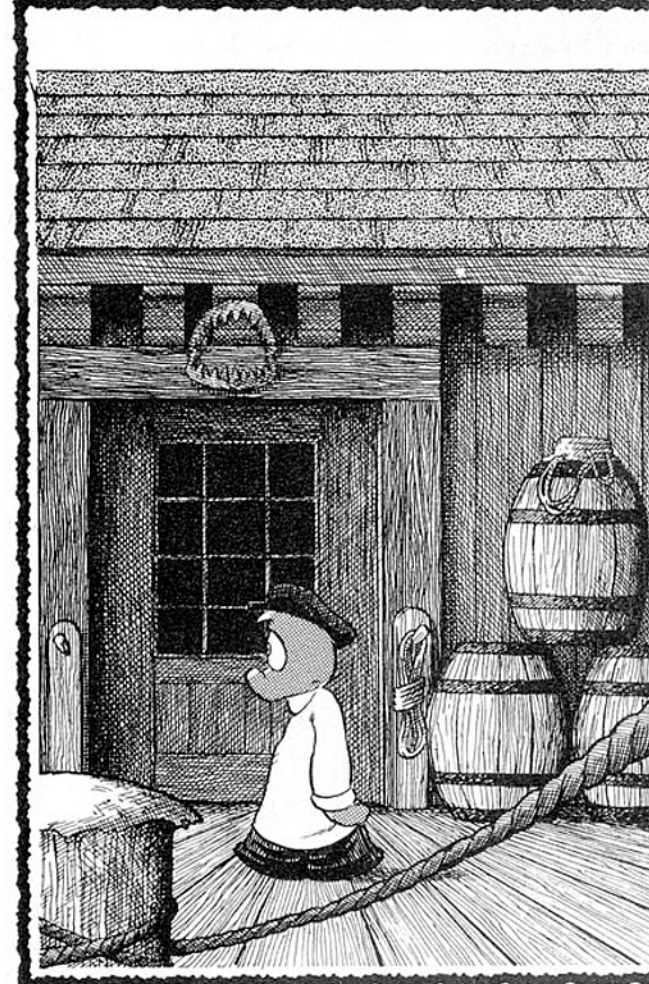
the sailor











WILL EISNER

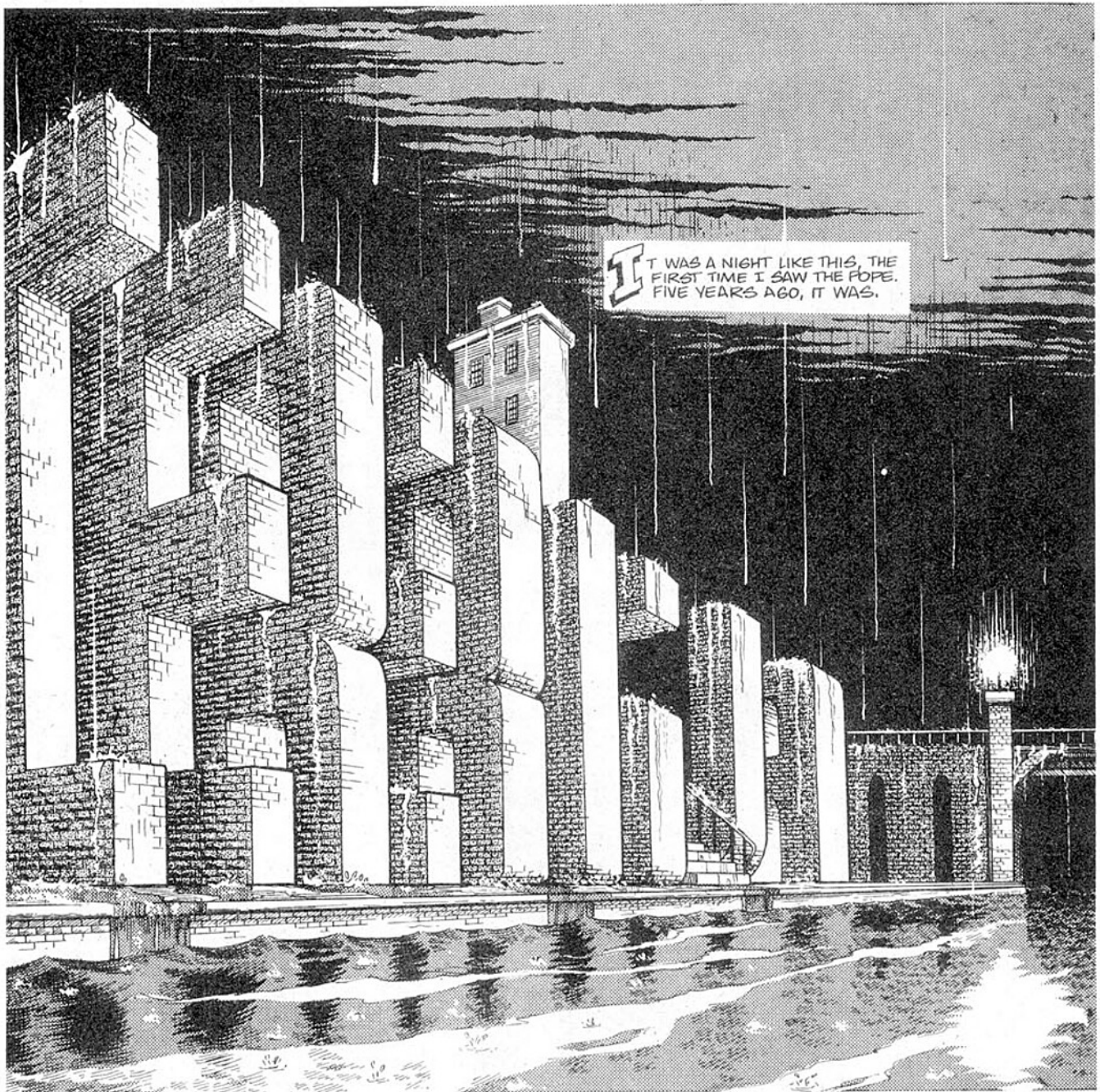
The Will Eisner. I didn't want to take up too much of his time, so I pencilled the splash page, Gerhard inked it and I lettered it. Then I laid out and lettered the whole story and pencilled and inked the Cerebus figures. Please, Mr. Eisner, all you have to do is tighten up Dolan and the Spirit in pencil.

When the story came back, Dolan and the Spirit were fully inked, as well as most of the window on page two panel one, a lot of the bric-a-brac on page three and the last two panels of the story.

Inside was a very nice note saying he was sorry he spoiled the fun I would have had inking him, but that he felt like a kid again and got carried away.

Gerhard did the backgrounds over my rough layouts.

Will Eisner has spent decades proving that this art form, this sequential narrative, can aspire to and achieve the level of capital "A" art. With Will Eisner's *Quarterly*, *Life on Another Planet* and, most particularly, *A Contract With God*, he continues to show us, **all** of us, the way.

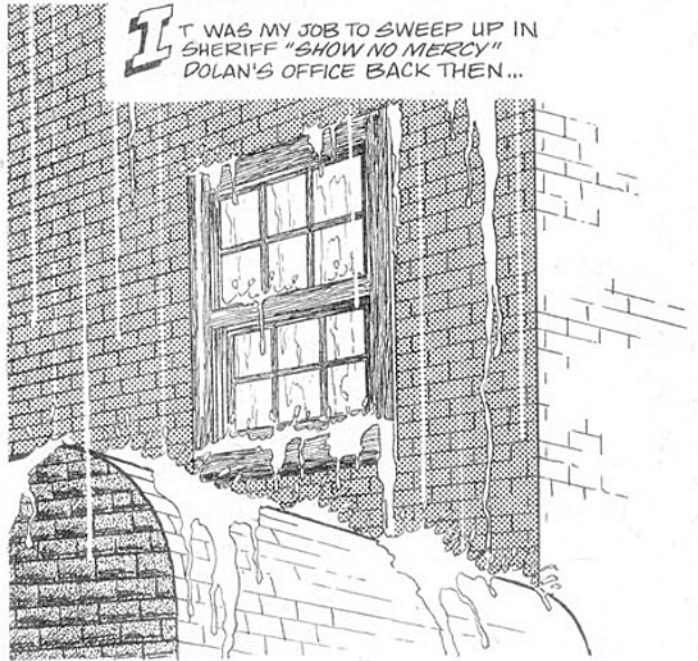


IT WAS A NIGHT LIKE THIS, THE FIRST TIME I SAW THE POPE. FIVE YEARS AGO, IT WAS.

OF COURSE, HE WASN'T THE POPE, THEN. JUST A LITTLE GRAY LOUDMOUTH NAMED CEREBUS.



IT WAS MY JOB TO SWEEP UP IN SHERIFF "SHOW NO MERCY" DOLAN'S OFFICE BACK THEN...



HE WAS TELLING CEREBUS THAT HE HAD TO PAY A TWO-CROWN FINE OR SPEND THREE NIGHTS IN THE GARRISON TOWN LOCK-UP.



CEREBUS TOLD HIM, IN NO UNCERTAIN TERMS, THAT HE WASN'T GOING TO JAIL JUST BECAUSE SOME FARMER HAD GOT HIS NOSE BROKE BY SLAMMING IT REPEATEDLY INTO CEREBUS' FOOT...



NOW, DOLAN, HE HAD THIS FREELANCE STRONG-ARM HE KEPT AROUND THE PLACE... A FELLA WHAT CALLED HIMSELF **THE SPIRIT** OR **THE WRAITH** OR SOME SUCH...

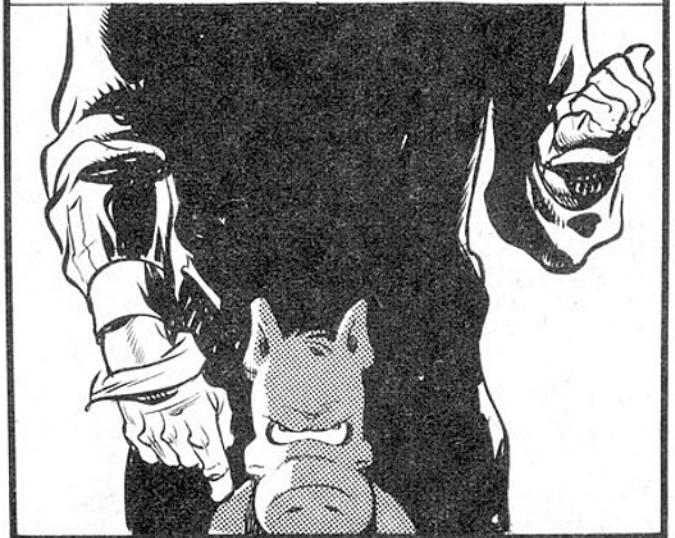


HE WAS BIG AS A PRIZE BULL... AND ALMOST AS SMART, SOME SAID, THO' I DON'T RECOLLECT ANYONE TELLING 'IM THIS TO 'IS FACE.



"CELL NUMBER THREE," SAYS DOLAN. "GET HIM OUT OF HERE."

FIGURE CEREBUS MUST BE SENSITIVE ABOUT HIS HEIGHT, BECAUSE WHEN THE BIG GUY SAID, "LET'S GO, SHORTY..."



THE SOUND OF CEREBUS' FOOT
MAKING CONTACT WITH THE
SPIRIT'S KNEE WAS LIKE DRY
KINDLING HITTING A BONFIRE...



IT ALSO BROUGHT HIM A FOOT
AND A HALF CLOSER TO THE
FLOOR.



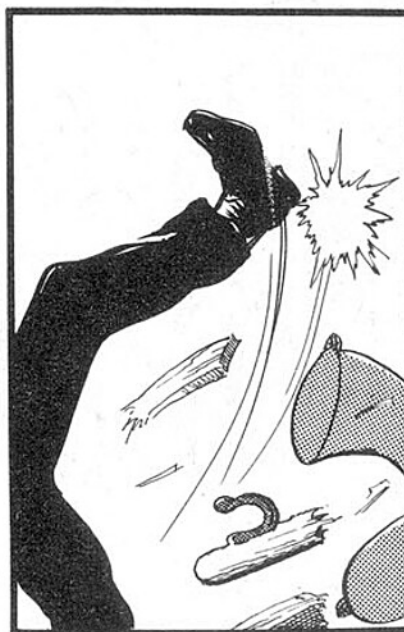
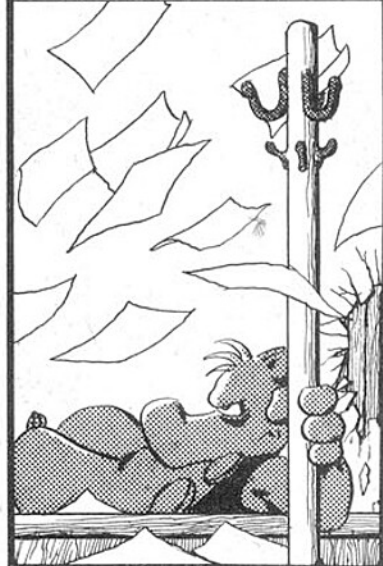
THE SPIRIT? WELL, HE JUST WOUND
UP WITH A PUNCH HE USED TO SAVE
FOR PUTTING FIST-SIZED HOLES IN
TWO-BY-FOURS AT THE CARNIVAL...



IT TOOK OUT THE LAST SEVEN
WEEKS WORTH OF PAPER-
WORK ON DOLAN'S DESK...



...BUT NOT CEREBUS.



THEY CONTINUED BASHING EACH OTHER WITH FURNITURE AND PUTTING HOLES IN THE PLASTER A WHILE...



AND THEN IT WAS
ME WHO CALLED
A HALT TO THE
PROCEEDINGS...

...BY PAYING CEREBUS' FINE MYSELF.
DOLAN WASN'T TOO PLEASED, OF COURSE.



THE SPIRIT WAS BESIDE HIMSELF, AND CEREBUS, OF COURSE, HE JUST
LEFT WITHOUT SO MUCH AS A THANK-YOU. WHICH WOULD PROBABLY
HAVE BOTHERED SOME FOLKS



BUT I'VE BEEN KEEPING THINGS CLEAN FOR A LOT OF YEARS...



...AND IF THERE'S ANYTHING I DON'T NEED IT'S A
LOT OF EXTRA WORK...



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CEREBUS 32: 2,6,7,9,12,14,15,16
CEREBUS 33: 3,4,5,6,12,13,14,15,16,18,19,20
CEREBUS 34: 3,5,7,8,9,10,11,12,13,14,15,16,17,19,20
CEREBUS 35: 6,7,8,9,10,11,13,14,15,17
CEREBUS 37: 3,4,7,8,9,10,11,12,13,14,17,18,19
CEREBUS 38: 3,4,5,6,7,8,9,10,11,12
CEREBUS 39: 8,9,12,13,15,17,19
CEREBUS 40: 1,2,5,6,10,11,12,13,14,15,16,17
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Print number one, representing Cerebus #'s one through ten will feature Cerebus, Bran Mak Mufin, Red Sophia, Elrod and K'cor. It will be released in early March.

The cost of the series is \$110.00 (US) payable in advance by March 30.

There will also be a limited edition of the prints (30) hand-coloured by Gerhard and signed and numbered by Gerhard and me at \$60.00 per print or \$300.00 for the series (payable in advance if you wish to reserve the same number of each print).

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